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BULLETIN



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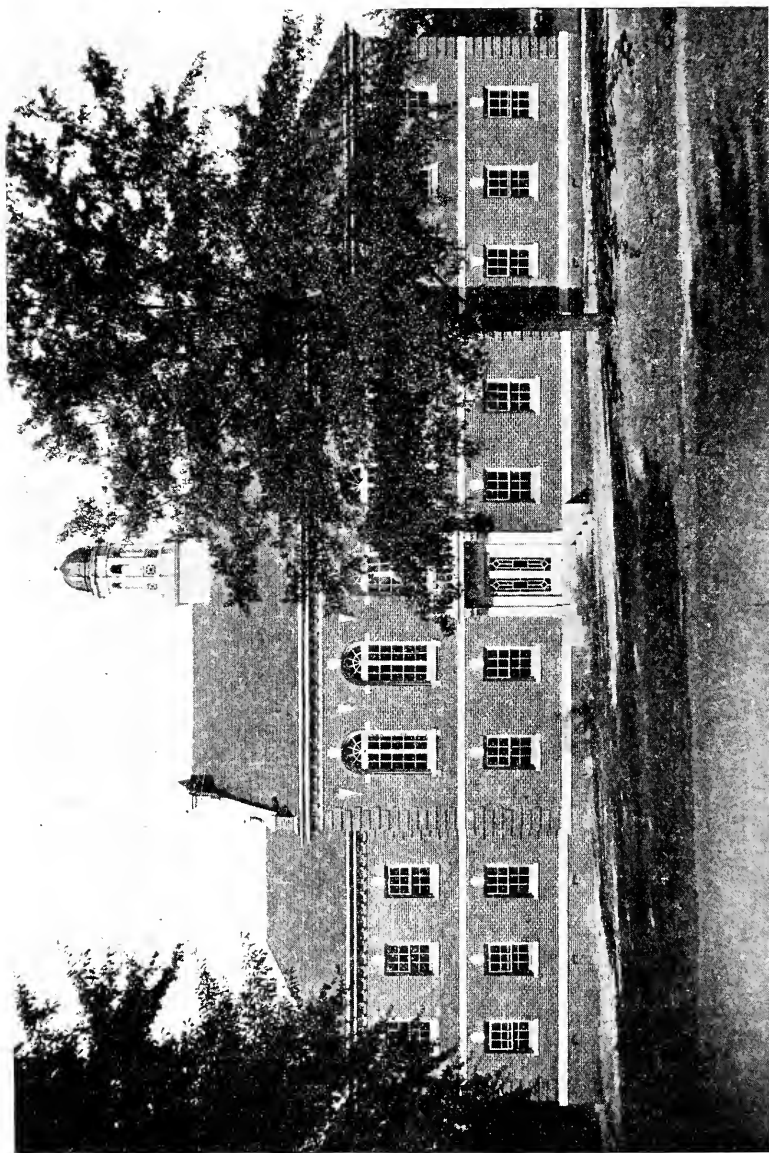
*SCHOOL OF MUSIC  
ANNOUNCEMENTS FOR  
1923-1924*

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Montevallo, Alabama

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Entered as Second Class Mail Matter

CALKINS HALL  
THE NEW MUSIC BUILDING



# Calendar

1923-1924

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1923

- September 8—Noon lunch served in dormitory.
- September 10—First faculty meeting, 11:00 a. m.
- September 11—Registration and entrance examinations.
- November 30, December 1 and 3—Examinations for first quarter.
- December 4—Second quarter begins.
- December 21—Christmas vacation begins 4:00 p. m.
- December 22—Dormitory closes 5:00 p. m.

1924

- January 1—Dormitory opens, dinner served.
- January 3—Recitations, 8:00 a. m.
- February 28, 29, March 1—Examinations for second quarter.
- March 1—Third quarter begins.
- May 13, 14, 15—Final examinations for graduates.
- May 16—Annual meeting Board of Trustees.
- May 16, 19—Commencement exercises.
- May 17—Meeting of Alumnæ.
- May 22, 23, 24—Examinations for third quarter.
- May 24—Closing exercises for training school.

## SUMMER SCHOOL

- June 10 to July 21—First term.
- July 21 to August 30—Second term.

# SCHOOL OF MUSIC

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## OFFICERS OF ADMINISTRATION AND INSTRUCTION

THOMAS WAVERLY PALMER, A.M., LL.D., *President of the College*

O. C. CARMICHAEL, A.B., A.M. B.Sc., (Oxon), *Dean of the College*

FRANK E. MARSH, JR.

(Graduate New England Conservatory of Music, Boston; Pupil, in Piano, of H. S. Wilder and Kurt Fischer, Boston; Ethel Newcombe, Arthur Newstead, Alberto Jonas, New York City. Pupil, in Theory and Composition, of Louis C. Elson, Arthur Shephard and Stuart Mason, Boston.) Director of the School of Music and Professor of Piano and Theoretical subjects.

ELIZABETH FRANCES YOUNG

(Graduate New England Conservatory of Music, Boston; Pupil, in Piano, of H. S. Wilder and George Proctor, Boston; Pupil, in Theory, of Arthur Shephard and Louis C. Elson, Boston; student Boston University.) Professor of Piano and Supervisor of Piano Normal Department.

KATHRYNE ALVA ROSS

(Graduate Combs Conservatory of Music, Philadelphia, Pa. Pupil, in Voice, of Nelson Chestnut and Signora de Socio, Philadelphia; David Bispham and Ross David, New York City; Pupil, in Theory, of Dr. Hugh A. Clark, University of Pennsylvania.) Professor of Voice and Solfeggio and Dictation.

MILDRED VAUSE

(Graduate with honors of the Cincinnati Conservatory of Music; Pupil, in Violin, of Signor P. A. Tirindelli; Teacher of Violin, Judson College, 1919-1923.) Professor of Violin and Harmony.

MAY ANDRUS

(Graduate of Yale University Department of Music, New Haven, Conn. Pupil, in Theory, Composition, and Piano, of Dr. Horatio Parker, David Stanley Smith, William E. Haesche, and H. Stanley Knight, New Haven; Pupil, in Voice, of A. B. Woodcock, New York City; Pupil, in Public School Music, of Ralph L. Baldwin, Hartford, Conn. Studied Public School Music at the Institute of Music Pedagogy, Northampton, Mass.) Professor of Public School Music and Theoretical Subjects.

### CLARA DEVANE

(B. Mus. Flora MacDonald College, Red Springs, N. C.; Pupil, in Piano, of L. L. Vardell, Red Springs, N. C.; Moritz Moszkowski, Paris; summer study at School of Applied Music, New York City, and Asheville Summer School; Pupil, in Pipe Organ, of George Thompson.) Associate Professor of Piano.

### CLARA BROWNING EVANS

(Graduate Scranton Conservatory of Music, Scranton, Pa. Pupil, in Piano, of J. Alfred Pennington, Scranton; Pupil, in Pipe Organ, Haydn Evans, Scranton; Graduate Faelten School of Pianoforte Playing, Boston, Mass.; Pupil, in Piano, Carl Faelten, Boston; Pupil, in Theory, Rheinhold Faelten, Boston, Mass.) Associate Professor of Piano and Ensemble.

JANICE FUQUAY

ERNESTINE TATUM

(Practice Supervisors.)

## SCHOOL OF MUSIC

Alabama Technical Institute and College for Women School of Music aims to develop musicians in a broad and thorough way, so as to enable them to meet the great demands made upon professional musicianship of today. There never has been a time when music was so universally employed and when the thoroughly trained musician could exercise such extended influence. The school provides an unusual opportunity for music study in that it offers a faculty of highly trained artists and teachers, together with a modern building and excellent equipment to carry on the work under ideal conditions.

## BUILDING AND EQUIPMENT

Calkins Hall is a beautiful brick and carved stone structure, erected in 1917 for the exclusive use of the School of Music and is named after the late Charles Rendell Calkins, who was Director of Music from 1913-1921. It contains approximately fifty rooms—all designed for the special purposes for which they are used. The equipment is the best and most complete that could be secured. Steinway and Star grands, and Kingsbury and Star uprights form the Auditorium, Recital Hall, Studio and Practice Room equipment. The piano studios are equipped with two pianos, a feature seldom found outside of the best private studios of the great centers of music.

## ADMISSION TO SCHOOL OF MUSIC

Students are admitted to this school on any of the following bases:

(a) With regular standing as an applicant for the degree of Bachelor of Music, with Artist's or Teacher's Diploma in Piano, Violin or Voice, offering fifteen entrance units.

(b) As an irregular student offering fifteen entrance units, but taking music in the preparatory department.

(c) As a special student, any student of regular standing in the College of Liberal Arts, or High School, may elect work in this school.

(d) With regular standing as an applicant for the Supervisor of Public School Music Diploma offering fifteen entrance units.

## REQUIREMENTS FOR THE BACHELOR OF MUSIC DEGREE

To be entitled to the Bachelor of Music Degree, with either the Artist's or Teacher's Diploma, the student must complete, in addition to the fifteen entrance units, the practical work in Piano, Violin, or Voice, the prescribed theoretical and literary courses, and must give a public recital of standard works from memory for the Soloist's Diploma, or a recital of standard works from memory before the music faculty for the Teacher's Diploma.

## OUTLINE OF COURSE FOR B.MUS. DEGREE WITH PIANO OR VIOLIN AS MAJOR

### FRESHMAN YEAR

<i>Applied Music.</i>	<i>Quarter Hours.</i>
Major Subject (Piano or Violin)_____	9
<i>Theoretical Music.</i>	
Harmony 12 A, B, C_____	6
Solfeggio and Dictation 13 A, B, C_____	6
<i>Academic Subjects.</i>	
English 11 A, B, C_____	9
Modern Language 11 A, B, C_____	9
History 11 A, B, C_____	9
Physical Education 11 and 12_____	3
<i>Possible Extra.</i>	
Choral Music.	
Minor subject in Applied Music.	

### SOPHOMORE YEAR

<i>Applied Music.</i>	<i>Quarter Hours.</i>
Major Subject (Piano or Violin)_____	9

*Theoretical Music.*

Harmony 22 A, B, C-----	6
Solfeggio and Dictation 23 A, B, C-----	6
History of Music 24 A, B, C-----	6
Sight-Playing 25 A, B, C (Piano or Violin)-----	3

*Academic Subjects.*

English 21 A, B, C-----	9
Modern Language 21 A, B, C-----	9
Physical Education 21 A, B, C-----	3

*Possible Extra.*

Choral Music.  
 Minor subject in Applied Music.

## JUNIOR YEAR

<i>Applied Music.</i>	<i>Quarter Hours.</i>
Major Subject (Piano or Violin)-----	12

*Theoretical Music.*

Harmony 32 A, B, C-----	6
Counterpoint 33 A, B, C-----	6
History of Music 34 A, B, C-----	6
Sight-Playing 35 A, B, C (Piano or Violin)-----	3
Piano Normal 36 A, B, C	
(Public School Music 18 A, B, C, for Violin Students)	6

*Academic Subjects.*

Education 38 -----	3
Psychology 21 -----	6
Physical Education 31 and 32-----	3

*Possible Extra.*

Choral Music.  
 Minor subject in Applied Music.  
 Public School Music 18 A, B, C.

## SENIOR YEAR

<i>Applied Music.</i>	<i>Quarter Hours.</i>
Major Subject (Piano or Violin)-----	15

*Theoretical Music.*

Harmonic Analysis 42 A, B, C-----	6
Form Analysis 43 A, B, C-----	6
Ensemble 45 A, B, C (Piano or Violin)-----	6
Piano Normal 46 A, B, C	
(Public School Music 28 A, B, C, for Violin Students)	6

*Academic Subjects.*

Elective .....	3
Physics 46 A, B.....	6
Physical Education 42 A, B, C.....	3

*Possible Extra.*

Choral Music.  
Orchestra.  
Minor subject in Applied Music.  
Public School Music 28 A, B, C.

(A short course in Stage Department is required of all students during their junior year.)

All violin students are required to attend the sight-playing classes during their second and third years, and the ensemble class during their fourth year and to play in the College Orchestra during their second, third and fourth years. Violin students must take piano as a minor subject until they can pass the examination given at the end of the Sophomore Piano Course.

All piano students must attend the Choral Club rehearsals unless excused by the Director of Music.

OUTLINE OF COURSE FOR B.Mus. DEGREE WITH VOICE  
AS MAJOR

FRESHMAN YEAR

*Applied Music.* *Quarter Hours.*

Major Subject Voice.....	6
Minor Subject Piano.....	3

*Theoretical Music.*

Harmony 12 A, B, C.....	6
Solfeggio and Dictation 13 A, B, C.....	6

*Academic Subjects.*

English 11 A, B, C.....	9
French 11 A, B, C.....	9
History 11 A, B, C.....	9
Physical Education 11 and 12.....	3

*Possible Extra.*

Choral Music.

SOPHOMORE YEAR

*Applied Music.* *Quarter Hours.*

Major Subject Voice.....	9
Minor Subject Piano.....	3



*Theoretical Music.*

Harmony 22 A, B, C-----	6
Solfeggio and Dictation 23 A, B, C-----	6
History of Music 24 A, B, C-----	6

*Academic Subjects.*

English 21 A, B, C-----	9
French 21 A, B, C-----	9
Physical Education 21 A, B, C-----	3

*Possible Extra.*

Choral Music.

## JUNIOR YEAR

*Applied Music.**Quarter Hours.*

Major Subject Voice-----	9
Minor Subject Piano-----	3
Harmony 32 A, B, C-----	6

*Theoretical Music.*

Counterpoint 33 A, B, C-----	6
History of Music 34 A, B, C-----	6

*Academic Subjects.*

German 11 A, B, C-----	9
Education 38-----	3
Psychology 21 A, B-----	6
Physical Education 31 and 32-----	3

*Possible Extra.*

Choral Music.

## SENIOR YEAR

*Applied Music.**Quarter Hours.*

Major Subject Voice-----	12
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*Theoretical Music.*

Harmonic Analysis 42 A, B, C-----	6
Form Analysis 43 A, B, C-----	6
Vocal Pedagogy-----	6

*Academic Subjects.*

Physics 46 A, B-----	6
German 21 A, B, C-----	9
Elective-----	3
Physical Education 42 A, B, C-----	3

*Possible Extra.*

Choral Music.

Public School Music.

All voice students are required to attend the Glee Club and Choral Club rehearsals unless they are excused by the Director of Music. They are required to study piano as a minor subject during their Freshman, Sophomore and Junior years. They are required to take two voice lessons per week and to practice one hour per day during their Freshman year and two hours per day during their remaining three years.

SUPERVISOR'S COURSE IN PUBLIC SCHOOL MUSIC  
TWO-YEAR COURSE

Requirements for admission to this course: A diploma from a standard high school, or its equivalent; a fair voice, and must pass the same examination in Piano as required for admission to Freshman class in Piano.

OUTLINE OF COURSE

*First Year.*

*Quarter Hours.*

Harmony 12 A, B, C-----	6
Solfeggio and Dictation 13 A, B, C-----	6
History of Music 24 A, B, C-----	6
Subject Matter 17 A, B, C-----	6
Methods 18 A, B, C-----	6
English 11 A, B, C-----	9
Modern Language 11 A, B, C-----	9
Physical Education 11 and 12-----	3

*Second Year.*

*Quarter Hours.*

Harmony 22 A, B, C-----	6
Solfeggio and Dictation 23 A, B, C-----	6
History of Music 34 A, B, C-----	6
Subject Matter 27 A, B, C-----	6
Methods 28 A, B, C-----	6
Psychology 11 -----	3
Psychology 12 -----	3
Education 21 -----	3
Practice Teaching -----	6
Physical Education 23 A, B, C-----	6

Students taking this course must take two private lessons in Piano and two private lessons in Voice for two years. They must belong to the Choral Club and Glee Club.

# DESCRIPTION OF COURSES

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## APPLIED MUSIC

### PIANOFORTE

Mr. Marsh  
Miss DeVane

Miss Young  
Mrs. Evans

Course 3A, B, C. Simple major scales and chord playing. Studies by Loeshorn, Op. 66, Bk. 2; Heller, Op. 46 and 47; Doring, Op. 8, Bk. 2; Bertini, Op. 29. Sonatinas by Clementi, Kuhlau, Dussek, etc. Pieces, Kullak, Op. 62; Schytte, Op. 66, Nos. 6 and 13; Schumann, Op. 68; Scharwenka, Op. 62, Grieg, Vol. I, Op. 12, No. 4, etc.

Course 4A, B, C. Major and Minor Scales, Common Chord Arpeggios. Studies, Czerny, Op. 636, Op. 299, Bks. 1 and 2; Berens, Op. 61; Krause Trill Studies, Op. 2 and 15; Heller, Op. 45. Bach, 12 Little Preludes; easy two-part Inventions. Sonatas by Beethoven, Op. 49, Nos. 1 and 2; Haydn, No. 5, C major; Mozart, No. 1, C major. Lyric Pieces, Grieg; Scharwenka, Moment Musical in A major; Rubinstein Romance, Op. 10; MacDowell, Marionette, etc.

N.B.—Courses 3 and 4 are preparatory to entrance into the work of the School of Music, leading to the Bachelor Music Degree or the Supervisor of Public School Music Diploma. Course 3 is required before any credit can be given toward the B.A. and B.S. degrees.

### FRESHMAN YEAR

Course 11A, B, C. Major and Minor Scales, Common Chord Arpeggios with Inversions; Hanon, Virtuoso Pianist. Little Pischna. Czerny, Op. 335 and 755; Cramer-Von Bulow 50 Selected Studies. Bach, two and three-part Inventions; Turner Damper Pedal Studies, Op. 15. Sonatas by Haydn, Mozart, Beethoven. Selections from the Classic and Modern Composers.

### SOPHOMORE YEAR

Course 21A, B, C. Scales in thirds, sixths, tenths, and contrary motion. Dominant and Diminished-seventh Arpeggios. Studies selected from Czerny, Op. 740; Haberbier, Op. 53; MacDowell, Op. 39; Bach, three-part Inventions. Concertos by Mozart, Hummel, etc. Selections from Classic and Modern Composers.

### JUNIOR YEAR

Course 31A, B, C. Beringer, Daily Technical Studies; Joseffy, School of Advanced Piano Playing. Selected studies from Clementi's Gradus ad Parnassum; Moscheles, Op. 70; Kessler, Op. 20, Bk. 1; Neupert, Studies for Expression and Technique, Bk. 2; Turner, Op.

25. Chopin, Preludes and Etudes. Bach, Well Tempered Clavichord. Concertos by Beethoven, Mendelssohn, Bach, etc. Concert pieces from the Classic and Modern Composers.

#### SENIOR YEAR

Course 41A, B, C. Etudes by Chopin, Op. 10 and 25; Etudes by Liszt; Rubinstein, Op. 23; etc. Sonatas and Concertos by Beethoven, Brahms, Schumann, Liszt, etc. Concert pieces by Classic and Modern Composers. Preparation of a Recital Program, which is required for graduation.

#### VOICE

Miss Ross

#### FRESHMAN YEAR

Course 11 A, B, C. Simple exercises selected by teacher to meet the ability and requirements of the individual student. Correct method of breathing and proper resonance. Simple vocalises of Abt, Concone, etc., and moderately easy songs after pupil has progressed far enough to apply principles of singing learned.

#### SOPHOMORE YEAR

Course 21 A, B, C. More difficult exercises such as trills, major and minor scales. Vocalises of Concone, Lamperti, Marchesi, etc. Moderately difficult songs of old and modern composers. Particular attention to enunciation, style of singing, stage deportment.

#### JUNIOR YEAR

Course 31 A, B, C. Difficult vocalises of Concone, Vaccai, Bonaldi. Scales, embellishments such as gruppetto, appoggiatura, acciaccatura, mordents. Songs of medium difficulty by old and modern composers in English, Italian, French, and German. Arias, oratorios, etc.

#### SENIOR YEAR

Course 41 A, B, C. Technical studies of greater difficulty. Advanced songs, romantic and modern composers in English, Italian, French, German. Arias, duets, trios, oratorios. Senior recital. Lyric diction, repertoire, program building, criticisms.

#### VIOLIN

Miss Vause

Course 3 A, B, C. Completion of Standard Beginner's Methods, such as Laoureux, Halamicek, and Hermann. Simple scales and arpeggios. Studies by Sitt, Wohlfahrt, Kayser and Weiss in first position. Pieces by Gounod, Dancla, Kohler and Koepping, etc.

Course 4 A, B, C. Major and melodic minor scales in two octaves through third position. Studies by Wohlfahrt, Kayser, Weiss

and Hermann in third position. Easy Sonatinas by Schubert. Pieces by Bartlett, Wilson, Beethoven's "Minuet," and simplified arrangements of Rubinstein's "Romance in E flat," Rimsky-Korsakow "Song of India," and other pieces by Friml, etc.

N.B.—Courses 3 and 4 are preparatory to entrance into the work of the School of Music, leading to the Bachelor of Music Degree. Course 3 is required before any credit can be given toward the B.A. and B.S. degrees.

#### FRESHMAN YEAR

Course 11 A, B, C. All major and melodic minor scales two octaves. Book III Weiss; Mazas Etudes, Books I and II. Scales in thirds. Arpeggios, etc. Pieces by MacDowell, Schubert, Raff and Drdla, etc. Concertinos by Huber, Reeding, Seitz, and Sitt.

#### SOPHOMORE YEAR

Course 21 A, B, C. Major and Melodic Minor Scales in three octaves, also played in sixths, and octaves. Etudes by Kreutzer and Rode. Sonatinas by Schubert, Hofmann, Kayser, and Dvorak. Pieces such as Drdla's "Serenade"; Brahms's "Hungarian Dance No. 5"; Grieg; Schubert's "Ave Maria," and "Romance et Bolero" by Dancla.

#### JUNIOR YEAR

Course 31 A, B, C. Scales in three octaves continued. Studies by Fiorillo and Gavinies. Sonatas by Mozart, Handel and Haydn. Concertos by Accolay, DeBeriot, Seitz, and Rode. Pieces by Modern Composers.

#### SENIOR YEAR

Course 41 A, B, C. Scales continued. Etudes by DeBeriot and Sauret. Sonatas by Beethoven. Concertos by Bach, Mendelssohn, Wieniawski, etc. Preparation of a recital program, which is required for graduation.

B.A. and B.S. students may elect courses 4 A, B, C; 11 A, B, C; 21 A, B, C; 31 A, B, C; and 41 A, B, C, in Applied Music, receiving 6 quarter hours for each course. They may also elect courses 12 A, B, C; 22 A, B, C; 32 A, B, C; 24 A, B, C; and 34 A, B, C, in Theoretical Music.

#### THEORETICAL AND HISTORICAL

Mr. Marsh	Miss Vause	Miss Andrus
Miss Young	Miss Ross	Mrs. Evans

Course 12 A, B, C. Harmony. Required of freshmen in B.Mus. Course and all first year students in the Supervisors Course in Public School Music. Elective for B.A. and B.S. students. Credit, 6 quarter hours. Two hours per week.

Introductory theory, notation; over-tones; tempered scale; rhythms; musical groups; embellishments; turns, etc.; the scale circle; special signs; marks of expression; scales; intervals; resolution of dissonant intervals; primary triads, and their inversions; cadences. Text: Tapper's First Year Theory and Chadwick's Harmony.

Course 22 A, B, C. Harmony. Required of Sophomores in B.Mus. Course and all second year students in the Supervisors Course in Public School Music. Elective for B.A. and B.S. students. Two hours per week. Credit, 6 quarter hours.

Review of Harmony 12. The dominant seventh chords and their inversions; secondary chords and their inversions; dominant ninth and its inversion; diminished sevenths and their inversions; modulations, etc. Text: Chadwick's Harmony.

Students satisfactorily completing the course in Harmony 12 or its equivalent are admitted to this course.

Course 32 A, B, C. Advanced Harmony. Required of Juniors in B.Mus. Course. Elective for B.A. and B.S. students. Two hours per week. Credit, 6 quarter hours.

Review of Harmony 22, secondary seventh chords and their inversions; mixed chords and their inversions; altered chords; non-harmonic tones, etc. Text: Chadwick's Harmony.

Students satisfactorily completing the course in Harmony 22 or its equivalent are admitted to this course.

Course 42 A, B, C. Harmonic Analysis. Required of Seniors of B.Mus. Course. Two hours per week. Credit, 6 quarter hours.

In this course Harmony is discussed from the standpoint of the composer. Harmony itself and its application in effective musical form. The *Minutiæ* employed by the composer are here taken up one by one and considered, the principles governing them are stated, and by a series of carefully graded lessons the student is carried over Harmonic material of the past and present. Text: Cutter's Harmonic Analysis.

Students satisfactorily completing the Course in Advanced Harmony 32 are admitted to this course.

Course 33 A, B, C. Counterpoint. Required of Juniors in B.Mus. Course. Two hours per week. Credit, 6 quarter hours.

Counterpoint in two, three, and four parts. Harmonization and supplying additional voices to chorals and other melodies used as *Canti Fermi*. Text: Pearce's Student Counterpoint.

Students satisfactorily completing the course in Harmony 22 are admitted to this course.

Course 43 A, B, C. Form Analysis. Required of Seniors in B.Mus. Course. Credit, 6 quarter hours. Two hours per week.

The period, song-form, rondo, aria, sonata, symphony, and fuque are analytically considered.

Students satisfactorily completing the course in Harmony 32 are admitted to this course.

Course 13 A, B, C. Solfeggio and Dictation. Required of Freshmen in B.Mus. Course, and all first year students in the Supervisors Course in Public School Music. Credit, 6 quarter hours. Two hours per week.

Drill in scale and interval singing. Part singing. Elementary rhythmic problems. Dictation to train the ear to recognize intervals, common triads, etc.

Course 23 A, B, C. Advanced Solfeggio and Dictation. Required of Sophomore students in B.Mus. Course and all second year students in the Supervisors Course in Public School Music. Credit, 6 quarter hours. Two hours per week.

Complicated rhythms, more advanced chromatic problems. Exercises in two and three parts. Simple Modulations. Course 13 A, B, C prerequisite.

Course 25 A, B, C. Pianoforte sight-playing. Required of Sophomores in B.Mus. Course. Credit, 3 quarter hours. Two hours per week. Reading of simple pieces and hymns at sight. Transposition.

Course 35 A, B, C. Pianoforte sight-playing. Required of Juniors in B.Mus. Course. Credit, 3 quarter hours. Two hours per week. Reading pieces for two, three, and four hands. Transposition, etc. Course 25 A, B, C prerequisite.

Course 45 A, B, C. Ensemble. Required of Seniors in B.Mus. Course. Credit, 6 quarter hours. Two hours per week.

Study of the Classics arranged for two, three, four, and eight hands, original two-piano compositions by Schumann, Grieg, Saen-Saens, and Debussy. Trios by Schubert, Beethoven, etc., and sonatas for Violin and Piano by Grieg, Brahms, and Cæsar Franck. Accompanying. Course 35 prerequisite.

Course 24 A, B, C. History of Music. Required of Sophomores in B.Mus. Course and first year students in the Supervisors Course in Public School Music. Elective for B.A. and B.S. students. Credit, 6 quarter hours. Two hours per week.

General History of Music, with special attention to the period since the year 1600, and with emphasis in the last quarter on the great masters. Text: Hamilton's Outline of Music History.

Course 34 A, B, C. History of Music. Required of Juniors in B.Mus. Course and second year students in the Supervisors Course in Public School Music. Elective for B.A. and B.S. students.

A critical study of the great orchestral works, the Symphony, Symphonic Poem, and Overture. The last quarter will be devoted to

a brief review of the development of opera and a careful study of a number of the most important operas of Italian, German, and French Schools. Course 24 prerequisite.

Course 16 A, B, C. Public School Music Normal Methods. Required of all first year Teacher-Training students. Credit, 6 quarter hours. Two hours per week. Rudiments of Music. Sight-singing, ear training.

Course 17 A, B, C. Public School Music Subject Matter. Required of first year students in the Supervisors Course in Public School Music. Credit, 6 quarter hours. Two hours per week.

Singing at sight with Latin syllables and with words, music suitable for all grammar grades. Training in the ability to write exercises for sight-singing.

Elementary theory, such as names of keys; time and rhythmic principles; scale and chromatic progressions; major and minor keys, etc.

Study of the child voice.

Course 18 A, B, C. Public School Music Methods. Required of first year students in the Supervisors Course in Public School Music. Credit, 6 quarter hours. Two hours per week.

Presentation of all subjects in grammar grades. The principles and practice of teaching.

Teaching rote songs. Application of methods as applied to various textbooks. A study of materials suitable for grammar schools.

Course 26 A, B, C. Public School Music Normal Methods. Required of all second year teacher training students. Credit, 3 quarter hours. One hour per week. More advanced sight-singing and ear training. Rote songs and how to teach them. How to teach music in the primary and intermediate grades.

Course 27 A, B, C. Public School Music Subject Matter. Required of second year students in the Supervisors Course in Public School Music. Credit, 6 quarter hours. Two hours per week.

Singing at sight music suitable for high and normal schools.

Study of the adolescent voice, and classification of voices.

Characteristics of instruments most commonly used in school orchestras and bands.

Conducting. Course 17 A, B, C prerequisite.

Course 28 A, B, C. Public School Music Methods. Practice teaching for all grammar grades and high school subjects, including appreciation and harmony. Practice in conducting.

A study of material suitable for high and normal schools including textbooks, cantatas for choruses or Glee Clubs, and material



for orchestras and bands. The organization of choruses, orchestras, etc.

When and how to conduct a grade teachers meeting.

Correlation of music with other school subjects.

Course 18 A, B, C prerequisite.

Course 29 A, B, C. Public School Music Normal Methods. Elective for all second year teacher training students. Credit, 3 quarter hours. Practice Teaching in the training school under the supervision of the Head of the Public School Music Department. Courses 16 and 26 prerequisite.

## PIANOFORTE NORMAL

Miss Young, Supervisor

Courses 36-46 A, B, C. Pianoforte Normal. Required of all juniors and seniors in B.Mus. Course. Credit, 6 quarter hours each year. Three hours per week.

This course consists of two years study, and is part of the work of the juniors and seniors in music. These students are required to teach one pupil twice a week for one-half hour under the personal supervision of the Supervisor of the Normal Department, and to give them this opportunity the College offers the children of the town this instruction at a nominal fee.

A normal teachers meeting is held once a week where the plan of work for each week is discussed. Also, once a week a general class meets, where the children are taught by the student teachers, some of the fundamental principles of theory and music history.

## PRACTICE

Regular hours of practice are assigned to each student by the Director of Music. The number of hours of daily practice depends on the classification of student. Of. B. Music students, two hours daily practice are required in their freshman and sophomore years, three hours daily practice in their junior year, and four hours in their senior year. Of all other classification of students, one hour of daily practice is required.

## RECITALS

In order that the students may become accustomed to appearing in public, frequent afternoon recitals are given. Public recitals are given by advanced students as often as is consistent with their regular work.

All applicants for the B.Mus. degree are required to appear on afternoon programs, once in the freshman year, twice in the sophomore, and three times in both junior and senior years.

Opportunities are given students for hearing the best music in concerts given by members of the music faculty and visiting artists. Attendance upon all recitals is obligatory.

### GLEE CLUB

The Alabama Technical Institute and College for Women's Glee Club is a distinct organization and one of the most active in the college. Concerts are given in Montevallo and other towns in Alabama. Only more advanced students from the Voice Department are allowed to become members, and they are selected by examination. The Glee Club is under the direction of the head of the Voice Department.

### COLLEGE ORCHESTRA

A splendid opportunity for gaining practical experience in ensemble playing and in solo performance with orchestral accompaniment as well as in the study of the higher orchestral forms is afforded by the College Orchestra. Membership in the organization is compulsory for all Violin students as soon as they are far enough advanced to take part in this work. There are regular weekly rehearsals. The Orchestra is under the direction of the head of the Violin Department.

### THE COLLEGE CHORAL SOCIETY

The College Choral Society, numbering about sixty voices, plans to study each year one or more of the great choral works which, with the assistance of soloists and orchestra, will present at a mid-winter concert and at an annual music festival each May one of the standard oratorios. The chorus is under the direction of the Director of the School of Music.

The conditions of membership are: A voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. Open to all students of the college who can meet the conditions of membership.

### CONCERTS AND RECITALS FOR 1923-1924

October 6th, 1923—Kathryne Alva Ross, Mezzo Contralto; Frank E. Marsh, Jr., Pianist.

October 20th, 1923—Edna Swanson Ver Haar, Swedish Contralto; Vera Poppe', Noted English Celliste; Kathryne Foster, Pianiste.

November 24th, 1923—Mildred Vause, Violiniste; Elizabeth Frances Young, Pianiste.

December 8th, 1923—Jan Chiapusso. Dutch Pianist.

January 26th, 1924—Emil Telmanyi, Greatest Hungarian Violinist; Vaas, Hungarian Pianist.

February 16th, 1924—Gladys Swarthout, Lyric Soprano; Margaret O'Connor, Harpiste; Robert Yale Smith, Pianist.

March 8th, 1924—Lecture-Recital on American Indian Music by Harold Loring, Pianist.

March 22nd, 1924—Clara DeVane, Pianiste; Clara Browning Evans, Pianiste.

April 19th, 1924—Irene Pavloska, Mezzo Soprano; Louis Kreidler, Baritone; Hubert Carlin, Pianist.

May 1st, 2nd, 3rd, 1924—First Annual Music Festival. Lois Johnston, Soprano; Raymond Koch, Baritone; Ladies' Chorus of 100 Voices.

## FEES

The rates for tuition in Applied Music are for strictly private lessons of thirty minutes duration. The class lesson, which is used in many Schools of Music, and Conservatories, largely because of its cheapness, is not considered sufficient in the main scheme of our instruction in Applied Music, because we feel that the student can not receive the best individual attention in a class where several students are taught at one period.

	<i>Session.</i>	<i>Quarter.</i>
Tuition, Piano (two lessons per week)-----	\$ 75.00	\$ 25.00
Tuition, Voice (two lessons per week)-----	75.00	25.00
Tuition, Violin (two lessons per week)-----	75.00	25.00
Tuition, Voice and Piano (two lessons in each per week) -----	126.00	42.00
Tuition, Violin and Piano (two lessons in each per week) -----	126.00	42.00
Tuition, Elementary Theory -----	24.00	8.00
Tuition, Harmony -----	24.00	8.00
Tuition, Harmonic Analysis -----	24.00	8.00
Tuition, Piano Sight-Playing -----	9.00	3.00
Tuition, Piano Ensemble -----	9.00	3.00
Use of Piano and Practice Room for practice (1 hour daily)-----	9.00	3.00
Additional practice periods (1 hour daily)----	3.00	1.00
Piano (taught by normal teachers)-----	6.00	2.00

After beginning lessons in either piano, voice, or violin, tuition will not be refunded, but in case of continued illness the lessons will be made up.

## POINTS OF INTEREST ABOUT THE SCHOOL OF MUSIC

**Ideal Location**—Montevallo is a picturesque village near the geographical center of the State. The unusually beautiful scenery of the surrounding country and the quiet, reposeful atmosphere of the place, are, educationally speaking, valuable assets of the College and School of Music. The campus of ninety-five acres is well situated in the highest part of the town.

A beautiful building, Calkins Hall, well equipped, modern in every respect, devoted exclusively to Music.

A faculty of highly trained specialists.

An arrangement by which Music Students taking full course enjoy the privilege of College Studies without extra cost.

Association with a first-class college, which tends to broaden the view and develop scholarship.

Most approved modern methods used.

Only school in the State offering a Supervisor's Course in Public School Music.

Training School in which Public School Music students can gain the necessary experience in teaching and supervising.

Normal Department offers two years actual teaching experience to graduates in Piano, Violin, and Voice.

Every standard as high as we can make it.

Courses comprehensive and broad, leading directly to the best attainment.

Excellent College atmosphere combined with a healthful social life.

The School of Music ranks high in the opinion of prominent musicians.

Fees within the reach of all.

## REGULATIONS

All fees must be paid in advance. Students should register, pay tuition and secure entrance cards at the opening of each quarter before they begin their lessons. No lessons will be given by any instructor unless the signed admission card is presented with the application.

All students of the School of Music are under the discipline of the College.

Visitors are positively not allowed in the practice rooms.

Students who show deficient musical ability or who are negligent in their work may be dropped from the School of Music enrollment at any time.

Public appearances should not be undertaken by any student without the consent of the Director.

Lessons missed through slight indisposition or negligence of the pupil will not be made up, except at the discretion of the teacher. Notice of absence and reason therefor should be given twenty-four hours in advance of period. Teacher's hours are arranged for by the quarter and the teacher must be in attendance whether the pupils are present or not. This ruling is made to insure the utmost regularity, without which the best progress and development are not possible.

After beginning lessons in either piano, voice, or violin, tuition will not be refunded, but in case of continued illness the lessons will be made up. No reduction for the first two weeks of a quarter. No refund for class lessons. Charges for less than a complete quarter are 10% additional to the proportionate quarter rate. Rates for one lesson per week are two-thirds of regular rate for two lessons.

Attendance at faculty concerts, lectures and students' recitals is required of every student unless especially excused by the Director.

Every student is expected to practice her full allotted time as her credit is based upon this work. She is expected to report her practice hours at each lesson to her teacher and any practice time lost must be made up before full credit can be allowed.

ANNOUNCEMENT OF APPOINTMENTS IN  
OTHER DEPARTMENTS FOR  
SESSION 1923-24

1. HOME ECONOMICS.

MISS ANNIE E. SALE  
*Director of Home Economics*

(Graduate Georgia State Normal, Virginia State Normal, B.S. and M.A. degrees Columbia University, New York; Teacher of Home Economics in Public Schools of Georgia, Virginia State Normal, Harrisonburg; Professor of Home Economics Mississippi State College for Women, Home Demonstration Agent, Extension Service, Winthrop College.)

MISS LOUESA J. KEYES  
*Professor of Home Economics—Teacher Trainer in Senior High School*

(Transferred from Training School faculty to College faculty.)

2. PSYCHOLOGY AND SOCIOLOGY.

MISS MYRTLE BROOKE  
*Professor*

(The work of Psychology, Sociology, and Education has been so greatly enlarged that it became necessary to divide the department. Miss Brooke continues with the Psychology and Sociology.)

3. EDUCATION.

HADDON W. JAMES  
*Head of Education and Director of Extension*

(B.S. Kansas State Normal, Ph.D. University of Iowa, Five years teacher and supervisor in larger high schools, Teacher in Education in Kansas State Normal, and employed in Extension Service of University of Iowa.)

4. EXPRESSION.

MISS EMMA PEARL SCOTT  
*Professor of Expression*

(Student Capitol College of Oratory, A.B. and A.M. University of Ohio, Graduate work in Speech for Ph.D. University of Iowa, Professor of Oratory in Ellsworth College, Assistant in English, University of Ohio; Assistant in Speech Department, University of Iowa.)

## 5.. COMMERCIAL COURSE.

MISS LELAH BROWNFIELD  
*Director of Commercial Department*

(A.B. University of Illinois. Several independent courses at Illinois for co-ordinating office work, Methods of Commercial Teaching, one quarter University of Chicago. Wide expedience in College of Commerce, Registrar's Office and Department of Animal Husbandry, University of Illinois; Assisting in editing publications, arranging courses of study, two-years' service with the Emergency Fleet Corporation in Washington, D. C., and Philadelphia, and Community Service during the World War.)

## 6. MODERN LANGUAGES.

JAMES SKILLMAN WARD  
*Professor of Modern Languages*

(Graduate of Hartford, Alabama, High School, A.B. Howard College, A.M. Alabama, A.M. Columbia University, New York; Graduate Student 1921-22 Columbia University, residence requirements for Ph.D. met; Instructor Baylor University, Mercer University, Columbia University and Acting Professor of German, University of Alabama, 1922-23.)

## 7. CHEMISTRY AND PHYSICS.

MISS MARY E. DECKER, Professor  
*Acting Head of Department for 1923-24*

(B.S. Westhampton College, University of Richmond, M.S. University of Chicago; Teacher of Chemistry Cumberland College, Kentucky, and Woman's College, Greenville, S. C.)

## 8. ENGLISH.

MISS VIVIAN MONK  
*Assistant Professor*

(Graduate A. T. I. and C. W.; A.B. Alabama, A.M. North Carolina. Returns to her former position after a year's leave of absence for graduate study.)

## 9. BIOLOGY.

MISS HELEN BLACKISTON  
*Assistant Professor*

(B.S. and M.A. Columbia University, New York; Assistant Professor, State Normal, Farmville, Va., and Winthrop College, South Carolina, and University of Tennessee.)

## 10. TRAINING SCHOOL.

MISS LOIS McMULLAN

*Teacher of English*

(A.B. University of Georgia, Summer Schools Peabody College, Several years' experience in high schools of Tennessee and Florida.)

MISS ALLENE BELL

*Teacher of Home Economics*

(Graduate A. T. I. and C. W., 1920; Teacher of Vocational Home Economics, Blountsville.)

MISS OLGA BARNARD

*Fourth Grade*

(Graduate of Alabama Technical Institute and College for Women.)

## 11. DINING ROOM.

MISS SARA APPERSON

*Assistant Supervisor of Foods*

(Returns after a six months' leave of absence in which time she has had practical experience as manager in restaurant service.)

## FACULTY COMMITTEES

1923-24

*Instruction*—Miss Stallworth, Miss Brooke, Miss Funk, Miss MacMillan, Mr. Marsh.

*Schedule and Examinations*—Mr. Ward, Miss Sale, Miss Stone, Mr. Marsh.

*Entrance Examinations*—Mr. Ward, Mr. Wills, Miss Sutherlin.

*Library*—Mr. Wills, Miss Young, Miss Vickery, Miss Taber.

*Student Government Association*—Miss Monk, Miss Lewis, Miss Edna Irvin, Mr. Orr.

*College Publications*—Miss Sutherlin, Miss Andrus, Miss Kemp, Mr. Ward.

*Student Publications*—Miss Lewis, Miss Andrews, Miss Monk, Mr. Sharp.

*Student Organizations*—Miss Brooke, Miss Putnam, Miss Johnson.

*Athletics*—Miss Putnam, Miss Kemp, Miss Monk.

*Public Exercises*—Mr. Marsh, Miss Sale.

The first named on each committee is chairman. The Dean is ex-officio a member of all committees. Additions may be made to these committees at the opening of the session.